

1790, April 24

Sale, London

Hogarth, Mrs. Coll.

Editorial: MRS. HOGARTH'S COLLECTION

JANE THORNHILL died, aged eighty, on November 13th, 1789, having thus survived her husband, William Hogarth, by twenty-five years, while her romantic, runaway marriage lay over sixty years back. After her husband's death, Mrs. Hogarth had continued to occupy their two houses—the "Golden Head" in Leicester Fields (which, incidentally, in after years was inhabited, among others, by Tadeusz Kosciuszko) and the little red-brick "country box by the Thames" in Chiswick, whose famous mulberry tree died but the other day. Hogarth had left his wife all his property "which consisted mainly of his engraved plates" (Dobson). Her copyright in the engravings was extended by special Act of Parliament and for years his widow went on selling Hogarth's engravings; but the sales having eventually fallen off materially, a welcome pension of £40 per annum was granted her by the Royal Academy.

Less than six months after Mrs. Hogarth's death, the pictures and engravings which had belonged to her at the time of her demise were sold by auction at the Leicester Fields house, by Greenwood the auctioneer, on April 24th, 1790; and the catalogue of the sale is of considerable interest. Though frequently consulted by writers on Hogarth, it has never yet, so far as we know, been reprinted fully and accurately. Copies of it are decidedly scarce¹; and we therefore gladly avail ourselves of the opportunity of including it in the present series. Thanks are due to Mr. Martin B. Asscher for the loan of the annotated copy in his possession—a copy, incidentally, which belonged to Horace Walpole, who may have used it when attending the sale.²

The brochure in itself is a very modest affair—8 pages, about 7½ by 5 in.—and the sum realized by the sixty-nine items was a small one—£238 12s. 6d. It is mainly prints by Hogarth, and also to some extent pictures by him that are offered; there are, however, a few additional items, among which there are some which arrest attention.³

The whole very vividly suggests the atmosphere of the old Hogarth house. Among the pictures, some of the Hogarth classics of portraiture remained in the possession of the artist's widow until her death. There was the great portrait of Hogarth, accompanied by his dog (lot 47) which at the sale was bought by Boydell and now belongs to the nation; two other self-portraits, one a head (lot 45) and one a small full length (lot 46) cannot, as far as we are aware, now be traced. Mrs. Hogarth's features, when young, were seen in the *Sigismunda* (lot 52) now

in the Tate Gallery (No. 1046), regarding which lot 28 also contained some material; and there were in addition, two portraits, by Hogarth, of Lady Thornhill and Mrs. Hogarth (lot 42). There were portraits of Hogarth's father-in-law (lot 43), of his brother-in-law John Thornhill who (1732-57) held the post of serjeant-painter between Sir James Thornhill and Hogarth (lot 54, two sketches, one being a portrait of Lady Pembroke) and of Anne and Mary Hogarth, the artist's sisters (lot 41). Moreover, there was (lot 44) the magnificent group of six portrait heads of Hogarth's servants now in the National Gallery (No. 1374), and (lot 51) the immortal *Shrimp Girl* (Tate Gallery, No. 1162); also the first sketch for the *Rake's Progress* (lot 49), and a sketch for the altarpiece for Bristol (lot 50; cf. lot 28). And among the Hogarthiana in the sale, Roubiliac's terra cotta bust of Hogarth (lot 57), now in the National Portrait Gallery, must on no account be passed over.

The student of Thornhill finds certain items of interest in the sale, beyond those which have already been noted. Apart from the "historical sketch" by Thornhill (lot 53), one is particularly struck by lot 66, which, if accurately described would fix the date of a visit of Thornhill to Holland. The catalogue says "Twelve Delft ware plates, painted at Delft, in August 1771 [altered in ink to 1711] by Sir James Thornhill, representing the sciences, *very curious*." In the copy which has been placed at our disposal, the word "sciences" has been struck out and corrected into "Signs of the Zodiac" and the buyer (at £3 10s. od.) is recorded as "H. Walpole, Strawb. Hill." Here is a notable angle on Thornhill, the enterprising.⁴

Much though there has been written on Hogarth, his international artistic connections have been noticed far less than they deserve. We would urge that it is an important pointer when the sale catalogue records (lot 30) that Hogarth himself possessed something by Watteau, whom it will be remembered that Sir Joshua greatly admired.⁵ Similarly it is significant that lot 31 should comprise "Salvator's, Soldiers, and Ghezzi's caricatures"—it is valuable indeed to have incontrovertible evidence that the great English caricaturist knew the work of his Italian *confrère*.⁶

A CATALOGUE OF THE PICTURES and PRINTS THE PROPERTY OF THE LATE Mrs. HOGARTH, Decd.

⁴ The plates were sold again at the Strawberry Hill sale in 1842, No. 26 when the set realized £6 16s. 6d. Its present whereabouts is unknown to us.

⁵ WILLIAM T. WHITLEY: *Artists and their Friends in England, 1700-1799* [London, 1928], p. 109.

⁶ In reprinting the catalogue the MS. annotations in the particular copy consulted by us are given in italics, a type but little used in the original; where this is the case, a note to that effect is made.

¹ Some notes on this catalogue are given in AUSTIN DOBSON: *William Hogarth* [London, 1907], pp. 168sq.; and it is also listed in FRITS LUGT: *Répertoire des catalogues de ventes* [1939], No. 4575.

² A subsequent owner of this copy was Mr. Dawson Turner, the patron of Cotman.

³ A sale of pictures had been held by Hogarth himself at The Golden Head in 1745. DOBSON: *op. cit.*, pp. 66-68.

Editorial: Mrs. Hogarth's Collection

Amongst which is
The Sigismunda, several Portraits, Sketches and Prints by Hogarth,
Framed and Glazed, choice Ancient Impressions; the Bust of
Hogarth, by Roubilliac; Twelve Plates, painted at Delft, by Sir
James Thornhill (*sic*); and other Matters.

Which will be SOLD by AUCTION,
By Mr. GREENWOOD,⁷
By Order of the EXECUTRIX,
(ON THE PREMISES)

The Golden Head, Leicester Square,
On SATURDAY the 24th of APRIL, 1790,
At Twelve o'Clock.

* * * To be viewed on Thursday, and Catalogues had, and at
Mr. GREENWOOD'S, Leicester-Square.

Printed by H. REYNELL, No. 21, Piccadilly.⁸

[3] A CATALOGUE, &c.

Saturday, April the 24th, 1790.
Prints, by Mr. Hogarth, framed and glazed.

Lot		BACK PARLOUR.
11 6	1	A Set of Hudibras, 11 prints
7 0	2	The Analysis of beauty, 2 ditto
5 0	3	The Harlot's progress, ditto <i>Shaw, Strand</i>
13 0	4	Garrick in Richard, and march to Finchley* <i>Philips, Walker's son</i>
14 0	5	The gate of Calais, and the cock-pit <i>Do.</i>
10 6	6	The times, and the Sleepy congregation, both first impressions, with the variations
13 6	7	Paul before Felix, without the divel, and Mr. Pine <i>Cranch</i>
15 6	8	The 2d plate of the election set, with the lion's teeth <i>Philips, Pallmall Court.</i>
17 0	9	The bathos and the medley <i>Dr. Hunter</i>

* *The March to Finchley was a Copy* [MS. note at foot of page.]

Lot		FRONT PARLOUR
11 6	10	The idle and industrious apprentice, good impressions <i>Dr. Hunter</i>
12 0	11	Mr. Hogarth's portrait, and the gate of Calais <i>Philips, W. C.</i>
15 0	12	The Bishop of Winchester, Mr. Folkes, Mr. Lock, and Capt. Coram, fine <i>Brown, Soho</i>
16 6	13	Paul before Melix, and Moses brought to Pharaoh's daughter <i>Shaw</i>
17 0	14	The march to Finchley, without the S. in <i>Prusia</i> fine
14 6	15	Morning and noon, fine <i>Richardson, Strand</i>
11 0	16	The enraged musician and distressed poet, ditto <i>Philips, W. C.</i>
15 0	17	Southwark fair, and midnight conversation <i>Moor, Kensington</i>
13 0	18	A set of marriage a-la-mode, fine
3 3 0	19	A set of the rake's progress, exceeding fine, ⁹ very first impressions <i>Philips, P. C.</i>

LOOSE PRINTS AND DRAWINGS

4 6	20	A small book of etchings, by Mr. <i>Versuch Richardson</i> ⁹
8 6	21	A parcel of various prints <i>Bovey</i>
10 6	22	Four, by Sir Robert Strange <i>Do.</i>
8 6	23	Five, Jordans, &c. &c. <i>Do.</i>
13 6	24	The loves of the gods, Titian
11 6	25	A parcel of academy figures and studies, by Mr. Hogarth and others <i>Rann</i>
2 2 0	26	A ditto of hands, &c. and a piece of perspective, by Hogarth <i>Ditto</i>
1 2 0	27	Dr. Morel—the original drawing, with variation and the print
	28	Mr. Fielding, a lion, the first sketches of Sigismunda, 2 drawings of the altar of Bristol, and

Lot [5]
a print of a sign*—the only one known—by Mr. Hogarth

* *Twas not a sign, but one of "Holland's Book-arms": a blunder of Greenwood.* [MS. note at foot of page.]

5 0 29 Four landscapes, by Vivares, after Smith

Lot		
12 6	30	A port-folio with a parcel various, by Watteau, the tapestry of the House of Lords, &c. <i>Philips, P. C.</i>
6 0	31	Salvator's, Soldiers, and Ghezzi's caricatures
6 0	32	Nine of Mr. Hollis's prints
11 6	33	Twenty-eight, Pond's imitations of drawings
12 6	34	A set of the Harlot's Progress, fine <i>Philips, P. C.</i>
19 0	35	Ditto ditto, one not pasted, and one of the Rakes, very fine <i>Silvestre</i>
6 0 0	36	Twenty-one, heads from the picture of the march to Finchley, drawn by Mr. Hogarth, for the engraver's instruction <i>Stephenson</i>
2 16 0	37	A book, containing 61 prints of the kit-kat club, and others, after Sir Godfrey Kneller, Rubens, and Vandyke <i>Thornhill</i>
10 10 0	38	A set of Hogarth's prints—fine impressions
23 2 0	39	A book of Hogarth's works, containing 99 prints, fine old impressions, with several scarce alterations, particularly in the 4th and 5th plates of the Rake's Progress; also, the Sergeant Painter, and frontispiece with the dog, &c. <i>Philips, P. C.</i>
2 4 0	40	Kirby's perspective, 2 vols. folio, elegant PICTURES BY MR. HOGARTH.
2 0 0	41	Two portraits of Ann and Mary Hogarth <i>Rann</i> ¹⁰
2 6 0	42	A daughter of Mr. Rich the comedian, finely coloured <i>Segar</i> ¹¹

Lot		[6]
2 10 0	43	The original portrait of Sir James Thornhill <i>Aldn. Boydell</i> ¹²
5 15 6	44	The heads of 6 servants of Mr. Hogarth's family <i>Clarke, Strand</i> ¹³
2 8 0	45	His own portrait, a head <i>Vincent</i> ¹⁴
13 2 6	46	A ditto, whole-length; painting; small ¹⁵
47 5 0	47	A ditto kit kat, with the favorite dog, exceeding fine <i>Alderman Boydell</i> ¹⁶
3 6 0	48	Two portraits, of Lady Thornhill and Mrs. Hogarth <i>S. Ireland</i> ¹⁷
2 12 6	49	The first sketch of the Rake's Progress ¹⁸ <i>Ditto</i>
10 10 0	50	A ditto of the altar of Bristol church ¹⁹
4 10 0	51	The shrimp girl, a sketch ²⁰
58 16 0	52	Sigismunda <i>Aldn. Boydell</i> ²¹
1 1 0	53	A historical sketch, by Sir James Thornhill
1 2 0	54	Two sketches of Lady Pembroke and Mr. John Thornhill <i>Rann</i> ²²
11 0	55	Three old pictures <i>Segar, Long Acre</i>
13 0	56	The bust of Sir Isaac Newton, terra coto
7 7 0	57	A ditto of Mr. Hogarth, by Roubilliac <i>Dr. Hunter</i> ²³
2 16 0	58	A ditto of the favourite dog, and cast of Mr. Hogarth's hand <i>Mr. Bindley, of the Stamp Office</i>
1 0 0	59	A small cabinet, 54 drawers for colours
1 11 6	60	A large press, with glazed doors and sliding shelves painted mahogany <i>Clarke, Strand</i>
1 13 0	61	Eight sets of the cupolo of St. Paul's, first impressions
	62	Ditto
	63	Ditto
1 19 6	64	Forty-four, ditto, framed and glazed, 31 only framed, and 8 portraits of poets <i>Philips, W. C.</i>

⁷ On the career of John Greenwood, a native of Boston, see WHITLEY, *op. cit.* pp. 261sq.

⁸ The next page ("Conditions of Sale") is omitted in the present reprint.

⁹ Italics in the original.

¹⁰ 1891: R. C. Nichols, 6 Essex Place, Hyde Park, DOBSON, *op. cit.* p. 214.

¹¹ ? The picture sold at the Hawkins sale in 1896 for £435 15s. od. DOBSON, *op. cit.*, p. 219.

¹² Present whereabouts unknown.

¹³ National Gallery, No. 1374.

¹⁴ Present whereabouts unknown.

¹⁵ Present whereabouts unknown.

¹⁶ Tate Gallery, No. 112.

¹⁷ A portrait of Lady Thornhill, is noted by DOBSON: *op. cit.*, p. 221, as belonging to Lord St. Oswald.

¹⁸ Present whereabouts unknown.

¹⁹ Present whereabouts unknown.

²⁰ Tate Gallery, No. 1162.

²¹ Tate Gallery, No. 1046. This, as already noted, is a portrait of Mrs. Hogarth.

²² Present whereabouts unknown.

²³ Now in the National Portrait Gallery.

Some Alchemical Engravings

symbols such as the sun and moon, a king and queen, a winged and a wingless lion, fire and water, and so forth ; indeed the theory had much in common with the doctrine of opposites and the Yin-Yang of the ancient Chinese. All the manifold substances and processes of alchemy had their symbols : often multiplied, these were used both to cloak the hermetic mysteries from the vulgar, and not infrequently, it may be thought, to cover mental confusion. As a typical example, the heavy, involatile metal, lead, associated with the planet Saturn, is represented in PLATE I, A by an aged and slow-moving man with a wooden leg.

Alchemy was deeply tinged by other mystical beliefs derived, for example, from astrology, religion, and hylozoism. It was postulated that metals must die, like seeds (for such was the mistaken idea of the time), before they could undergo regeneration and bring forth their increase. This process was often represented by the death and

edition of 1519 of this *Buch zu Distillieren*.¹⁷ Most of the cuts are severely practical and represent chemical apparatus, but the engraver sometimes achieves a fine design, as in the complicated distillation apparatus of PLATE I, c, and on other occasions includes a medieval panorama beyond the windows of the laboratory. As with most of the early German books, a fine balance is struck between the black Gothic type and the bold woodcuts. Grüninger's workshop is well known for the silvery appearance of certain of its cuts, obtained by engraving numerous parallel unhatched lines, and this is well shown in PLATE I, b. A less commendable practice, also evident in the *Buch zu Distillieren*, was that of preparing small blocks which could be set up and printed in different combinations so as to provide a variety of superficially different illustrations.

Quite different in feeling from these German books is the *Pretiosa Margarita Novella*, edited by Janus Lescinius of Calabria and pub-

(note: Reprint of Burlington Magazine)
(V. 85. Oct. 1944)

Editorial: Mrs. Hogarth's Collection

- | | | |
|--------|-----|--|
| 1 2 0 | 65 | A telescope complete |
| 3 10 0 | 66 | Twelve Delft ware plates, painted at Delft, in August 1711, by Sir James Thornhill, representing the sciences, <i>very curious</i> H. Walpole, <i>Strawb. Hill Signs of the Zodiac</i> ²⁴ |
| | Lot | [7] |
| | 67 | Twenty-four, set of St. Paul's cupolo, first impressions |
| 2 4 0 | 68 | About half a ream of French printing paper
<i>Richardson, Strand</i> |

²⁴ See above, p. 237.

69 Sundry frames and odd articles. *Sold with Lot 30*

238 12 6 *Total*

*The above were sold for the Benefit of Mrs. . . . Sister of Mrs. Hogarth; to whom Alderman Boydell allowed 100£ per Ann. for her life, for the whole of the plates left by Mr. Hogarth.*²⁵

FINIS.

²⁵ In this MS. note, the name left out should be "Mary Lewes," who was Mrs. Hogarth's universal legatee and executrix. She was, however, not the sister of Mrs. Hogarth (who was an only daughter), but her cousin and had long been Mrs. Hogarth's companion.